Copyright 1974. Clay Geerdes. 915 Indian Rock Rd. Berkeley, Ca 94707. COMIX WORLD is an informing newsletter on alternative and adult comix. $3.00 gets you 12 issues. $2 gets you a complete set and some trivia. $5 for the trip. First Class mail Copyright on any art in COMIX WORLD is retained by the artist. This is V. 1, No. 12. * * * * * * * * *

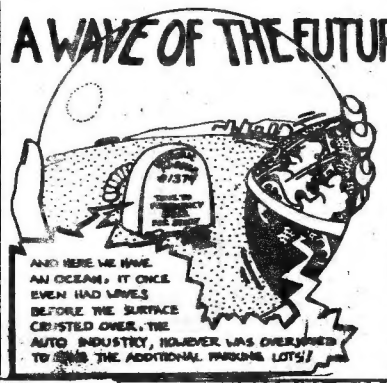
Comix World is an open forum. Your letters and ideas are welcome. I'm particularly interested in hearing more responses to the questionnaire printed in the CON ISSUE of CW. I know most of the artists and publishers and people who are a part of the West Coast comix industry so I have heard most of their opinions. Like myself, many are interested in hearing what those outside the trip, the readers, feel and think about the books being drawn and published these days. I've been saving the answers in a file and will publish a complete report on reader reactions to underground comix later this year. Your comments about those individual artists and books concerning specific themes and ideas will be made available to those in the business. . . . Organization? It's going to go on changing. Most of you seem to like the sheet as a mixture of routine facts and snappy gossip. The readers of COMIX WORLD may work in offices in New York or drive delivery trucks in Georgia or fit pipe in West Texas, and I think it is nice to have a forum where we all get together in a way we never would in our everyday lives. The comix and the comics bring us together and allow us to share some of the shades of feeling we knew when we were just the kids on the block back in the days before we were fine sorted into grown-up roles and occupations and separated from one another. . . . Berkeley BARB is running more comic art these days & paying well. On the cover of #457, a Bay Area Rapid Transit (BART) coach runs into a bit of subterranean horror, that gem rendered by Charles "the psychotic Adventurer" Dallas. Cover of #458 by Marvel artist Alan Weiss, who now lives in Berkeley. . . . Who did last mo.'s logo on CW? Who D.S.? David Sheridan, who else? . . . How's Gary Arlington? He's still on 23rd Street (3339 23rd, S. F., Ca.), smiling and selling Marvels and Bruce Lee posters.

NET PROFIT

ECOMIX. A new name. A new trip. An educational comic drawn by Michael J. Becker and Shelby with the backing of an ex-tuna fisherman (Alix) and of PROJECT JONAH, a part of the international effort to save the whales and dolphins. If you've seen Edward G. Robinson in TIGER SHARK, you know how the tuna was fished in the thirties. Since then the industry has become more efficient and technological to the detriment of sea mammals which are not processed for human food.

THE ARTISTS: Shelby is an ex-teacher, one who became interested in comics as an educational medium a few years ago and is now active with the newly organized Women Artists and Cartoonists in Comics (WAACS). She and Michael Becker were commissioned by Project Jonah to draw NEW PROFIT. Both worked in comix before, two issues of RUBBER DUCK and a parody of pornography called SOFT-CORE (all Print Mint). Before coming to live in Berkeley, Michael lived in the Mohave Desert, worked in the mountains as a forest ranger, and studied Political Science and Art at UCLA. The art classes bored him and it wasn't long before he headed for the Bay Area where the underground were breaking all the rules. In the past year, Shelby and Michael have published illustrations in the BARB and have done a lot of commercial work. She is now working on WIMMEN'S 4, which she refers to as "The Special Quality Issue Michael says Ecomix is what SLOW DEATH started out to be before it got sidetracked into EC nostalgia. Next project being discussed is an atomic energy comic.

I DON'T THINK YOU WOULD WANT TO. IN THE NEXT 2 YEARS AS MANY AS HALF A MILLION PORPOISES WILL BE KILLED AND MANY, MANY MORE MUTILATED AND HASSLED OVER AND OVER. DON'T WANNA POP YOUR BUBBLE, BUT HERE — LOOK IN MINE ... SWEEPING IN ON ...


A WAVE OF THE FUTURE!
AND HERE WE HAVE AN OCEAN. IT ONCE EVEN HAD WAVES BEFORE THE SURFACE CRUSTED OVER. THE AUTO INDUSTRY, HOWEVER, WAS OVERJOYED TO HAVE THE ADDITIONAL PARKING LOTS!

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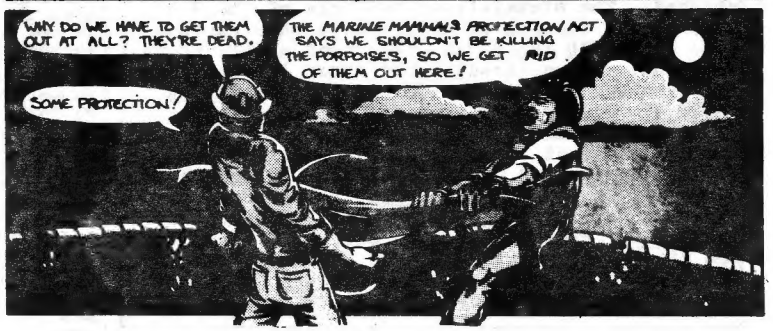
PROMISES: THE YOUNG LUST READER. An anthology of the best of YOUNG LUST to be edited by Bill Griffith and Jay Kinney. Jay tells me this will be a history of the trip with a new cover & some fresh material. 128pp. B/W. Format similar to that of THE BEST OF RIP-OFF PRESS. No further info right now. There are several other ug anthologies in the works, and none of the publishers want to talk about them right now. Coming from PARANOIA, postbus 78, laren (N.H.) Holland--ARTSY FARTSY FUNNIES. 80pp. 3 color cover. Book will contain a short history of ugs, some photos & info on the artists, an index of ugs, and a bibliography. Print Mint will distribute in U. S. & cover will be $3.95. The book is by Pat Rosenkrantz and Hugo van Baren. You fans can expect some delay on certain books until the wildcat Canadian newsprint strike is settled. What I intend to do in COMIX WORLD is give you the date the book went on sale from now on. That way you'll know it's available and not a promise or rumor. EXISTENTIAL COMIX, the collection of Crumb's philosophical tales has been shelved indefinitely. . . . PROMETHEAN 5 should be ready very soon and you ought to reserve a copy, because it's likely to be a sell-out. This is the one with the extensive Crumb interview, part three of Metzger's PANOPLY MIND, Moscoso's extended muni bus ad (fold-out), and cover painted by Robert Williams. You get it for $1.50 from Bud Plant, 458 Harmony Lane, San Jose, Ca 95111.

OH! GOD! I'M WALKING ON A FIELD OF DEAD BODIES!
PASS 'EM TO ME - SHARKS TAKE CARE OF 'EM!
IT'S EASIER AND CHEAPER TO SORT 'EM OUT NOW THAN LATER!


WHY DO WE HAVE TO GET THEM OUT AT ALL? THEY'RE DEAD.
THE MARINE MAMMALS PROTECTION ACT SAYS WE SHOULDN'T BE KILLING THE PORPOISES, SO WE GET RID OF THEM OUT HERE!
SOME PROTECTION!

NEW COMIX: THE LEAN YEARS. edited by Barry Siegel and Bruce Simon who did SAVAGE HUMOR. Includes work by Kim Deitch, John Pound, Trina, Chris Warner, and Leslie. From Cartoonists Co-op Press, P. O. Box 4074, San Francisco, Ca. 94110. Also from the Co-op--PORK. All S. Clay Wilson stories. Small-sized format (like SNATCH). Color cover, 32 pp B/W. LEAN YEARS is 50¢. PORK is 75¢. Both titles were published mid-May, 1974. NET PROFIT. Michael J. Becker and Shelby Sampson. See coupon elsewhere on this letter. . . . ART SHOW: S. Clay Wilson's originals will be on display at Phoenix Gallery, 257 Grant (North Beach), S. F., June 4-29, Tues-Sat from 11-6 daily. Phoenix did the first public show of Crumb's art back in 1969 and you collectors will want to know that a photo of Crumb with Janis Joplin appears in the Dalton JANIS. The photo was taken at that showing.. . . In CHANGES no. 88 (Crumb cover): Jean-Claude Saures conducts a short "Interview with a Cheap-suit serenader: R. Crumb," and along with that on p. 9 is a nice portrait shot of Crumb as he looks now. Re the Bakshi FRITZ, Crumb remarked: "I didn't like the film of Fritz the Cat. Bakshi's philosophy of life is real sick, real twisted. He's got a really twisted attitude. He portrays this violence that's sick and sadistic and tries to make it funny." Crumb says he hasn't done any comix for a year and he's into music these days. "I'd like to see a return to non-media music. For the last twenty years anybody who could play anything was breaking their ass to get in and become a star. It used to be in the old days, you walked down any street in any city in the summertime and there were always four or five people out on the porch playing music. That was before mass media became so dominant." To date, Crumb has done three records, two of them 78 rpms for Krupp, and the latest, CHEAP-SUIT SERENADERS, for Yazoo. He did the art for the cover of "PLEASE WARM MY WEINER," also Yazoo (check at your local record store on prices and everything.). CHANGES you can get by mail, I'm sure. P. O. Box 631, Cooper Station, New York, N. Y. 10003. 60¢. Will Eisner does a review in each issue, books relative to comic art.

COMING CONS: HOUSTON JUNE 20-23 '74 SHERATON-LINCOLN. Earl Blair, 2511 Pennington, Houston, Tx 77016 * * * COMIC ART CON N Y July 4-8 HOTEL COMMODORE. Phil Seuling Box 177 Coney Island Station Brooklyn N Y 11224 * * * SAN DIEGO CON EL CORTEZ 7th and Ash S D Cal 92101 Shel Dorf. July 31-Aug 4. Clay will be at the S. D. Con.

RUMORS: Some work by Larry Todd in July's ish of PLAYGIRL (Get on it, you completists.) I saw the hard-core SNOW WHITE, and did you know the Prince was a necrophiliac? I was, heh! heh!, shocked. The Nickelettes, darlings of the S. F. underground theatre circuit, did a show called SNOW WHITE AND THE SEVEN DORKS, and should things like that go unnoticed? What about Jim Starlin's delicate sex trip in the Conan story in SAVAGE TALES 5? Did you buy your fifty copies yet? STAR BEACH? That's Mike Friedrich's company, and his office is at 25325 Windfeldt Rd., Hayward, Ca 94541. Comics and Comix is at 2512 Telegraph Av, Berkeley, Ca 94704. Print Mint is 830 Folger, Berkeley Ca. Last Gasp/P. O. Box 212, Berkeley, The Rip Off Press, 1250 17th St., S. F. Ca. and Bob Sidebottom is at 73 Ea San Fernando, San Jose, Ca. Some of these folks support COMIX WORLD and for that--thanks. Stay high and get by. I try.

WHY DID SIEGEL AND SHUSTER CASTRATE THE MAN OF STEEL? Did they do that? Yep. No doubt the morality of the time had much to do with it, but it goes without saying that the book which inspired SUPERMAN, Philip Wylie's GLADIATOR, would make an incredible underground comic. Reads as well today as it did in 1930. Wylie's biologically created super mutant was Hugo Danner. His scientist Daddy was named Abednego after one of the three Biblical wise men. Hugo is named for Victor Hugo, no doubt, and this allies him with the romantic tradition--He is given to Byronic poses and his ultimate death is right out of MANFRED; his last name allies him with Samson (a Danite), and numerous other allusions (swipes in prose form) tie him in with a gang like Paul Bunyan, Hercules, Frankenstein, and just about all of history's heaviest strong men. Hugo is created when Abednego injects his pregnant wife with a serum derived from various insects. He is born and grows up in Indian Creek in Colorado. In his late teens he was heavy with the girls, balling as many as he could; Wylie implies his reliance upon his expended sexual energy prevented him from becoming destructive. Now Wylie deals with the situation realistically: How would a man with abnormal strength think and act? How would the ordinary world react to him? Once aware of his strength, Hugo does not want to repress it, and he grows to hate the weak ones who keep him in check. The normal people hate and fear him because he is not like them. When he kills a bull, a woman runs from him in terror. Siegel and Shuster put a costume on him, and turned him into a permanent clown. The less said about Lois Lane the better. Re-read the original

"I just walked into Greg Irons' house and saw the art for the cover of Number one and I said that's Slow Death. It was a spontaneous thing."

------Cary Arlington

Remember alienation, angst, meaninglessness, nothingness, the lonely crowd, the organizational man, psycho - cybernetics, cryonics, transcendentalism, Kantian categorical imperatives, absurdity, nihilism, 2001, and Entertaining Comics? If you are one of those happy sufferers afflicted with existential nostalgia, you're certain to get your rocks off on the latest issue of Slow Death, a hard-assed funnybook that doesn't take any shit from anybody.

On the cover, in that science fiction style Wally Wood perfected back in the early fifties for Weird Science Fantasy, Rand Holmes has depicted your President and mine, Richard M. Nixon, conferring with an alien over an oil deal. Lots of subtle political touches here.

Slow Death 6 features work by George Metzger, Rand Holmes, Charles Dallas, and Jaxon, as weird a quartet as you're likely to find assembled anywhere. In The Long Sleep, Metzger speculates about the future, and the outlook is bleak on one level, while vaguely optimistic on another. Unlike most of the cartoonists, Metzger doesn't hang around in the cities much, preferring to live in the country or to travel. His books, Moondog and Truckin', reflect a romantic view of life, one in which technological man comes off as a villain and a destroyer. In his ecological view, Western Civilization has had it; this is spelled out graphically in the "Ice Age" half of Truckin' 2.

Charlie Dallas's Call of the Wild is another of those examples of poetic justice so common in the Entertaining Comics of the early fifties. In all of these short graphic stories, the main theme revolved around the desire of the oppressed or mistreated child to kill the oppressive parent. The vehicle for such revenge was often a bird, animal, or supernatural creature, and the theme has been repeated endlessly from Daphne Dahlmeier's The Birds to Lovecraft's The Rats In The Walls (in SKULL 5). For this reason, many readers are likely to find Dallas's art more interesting than his story. It has none of the subtlety or complexity of the work published in Psychotic Adventures. It's likely he was strongly influenced by the film, Willard.

With the exception of Jaxon's contribution, White Man's Burden, the art in Slow Death 6 is a couple of years old, hence it does not reflect where the artists are at present and should be viewed as history. Holmes' story, Raw Meat, was scheduled for Skull 7, and was drawn a couple of years ago in Vancouver. It is the kind of ironic tale which may upset masculine readers, and I'm sure it's intended to do just that. It's a study of male chauvinism in action, and while one may or may not agree with the outcome, I'm sure most readers will find in this story some of the best graphic sex yet to be published anywhere.

Jaxon's White Man's Burden takes place in the future, and it's so appropriate to the current revivals of racism and fascism that it will have you thinking things over several times. The art reflects Jaxon's interest in anthropology.

Slow Death 6. Four radically different artistic styles. An adult comic which violates the Comic Code Authority. The artists may deal in symbols but what they force one to conclude is awfully close to reality.--C.G.

Vaughn Bode is a well-known cartoonist/personality, and though he has published work with a couple of underground companies, I would not call his work underground. It doesn't really fit in any specific category any more than its creator. Bode's latest paperback is Cartoon Concert and his latest comic book is Schizophrenia (from Last-Gasp).

He performed the concert at the Berkeley Con a few weeks ago, and those who witnessed that show probably have more insight into what Bode is doing than they would have had from his Cheech Wizard stories. His rough drawings are 35mm-sized and any dialogue or sound effects appear in balloons outside the panels. Bode projects the panel and dramatizes sound and speech.

A versatile performer, he demonstrates wide range of dialects and sounds. His image completes the happening; he wears leather drag, a natural curly hairdo, rings on all of his fingers, and blue nail polish. When he sat on a panel with several women cartoonists, his traditional feminine image contrasted sharply with their drab look. In reply to a question about his continual depiction of women as cute balls of fluff, Bode discussed his art as an extension of his various selves.

Bode enjoys playing with sex roles in and out of his art. Schizophrenia is an innovative comic book. Half of it is made up of short stories about Cheech Wizard, an enigmatic little creature hidden beneath a starry hat, while the rest of the book is a story about the Artist's own transvestism. Bode's cartoons operate on the simplest level. Few details.

He loves word-play, and in his lizard world, breasts are likely to become "suck mounds." He enjoys playing with micro and macrocosms, and unlike an obvious predecessor, Walt Kelly, he does not keep his characters in the swamp, but allows them to wander anywhere in this or other universes. His lizards might be orbiting the Earth as well as rowing about the swamp thinking about getting laid. Bode's Cheech Wizard tales are burlesque, and he practices the same economy of word and line that made the music hall comedians popular.

While Bode's characters are usually illiterate, they are frequently involved in situations which have complex moral and political implications. He does not think of himself as a cartoonist. He told the collators of Mug Shots: "I'm an artist and a writer. I write and then illustrate what I write. This makes me a pictographer, not a cartoonist."

However he chooses to define himself, Bode is prolific. His work for the undergrounds includes four issues of Junkwaffel (Print Mint), The Man, The Collected Cheech Wizard (e.p.), and Schizophrenia; in book form, Deadbone Erotica (from Cavalier), and Cartoon Concert (From National Lampoon), both done through Bantam Books. A parody of his style and its nonchalance to that of Kelly appeared in Bijou 5, "Melvin Wizard."

BARB #457.
5-24-74→

THE PULP REVIVAL. That's what a lot of people are calling it. Conan. Kull. Doc Savage. The Shadow. Fu Manchu. It's all back in print now and only the cost and the format is changed. Paperback or comic book, it's available, and, not only that; it's being taken seriously by quite a few scholars in search of thesis material. This raises problems. For one thing, it would take a library several thousand stories high just to keep a single copy of all the DIME NOVELS done in the tens and 20s. Most libraries didn't and don't subscribe to pulps or their successors, comics. So it's not an easy subject to research. Certainly, there are collections around, but it is a rare collector who will loan or sell his rarebies for any reason. He doesn't even want them xeroxed if he has mint copies (cracks the spine, among other things). A scholar naturally wants to work with the best of the pulp novelettes and stories and the top titles and these are the hardest to come by. If you're rich, no problem. You just buy everything, take care of it as you do your research, and resell it at a convention when you have finished. But the chances are you ain't rich if you're into doing a thesis on some aspect of pulp/pop literature. A lot of people think all of this talk about the pulps and the comics is nostalgia and to them that's bad, but it's not nostalgia at all (and ain't nothing wrong with that anyway as far as I'm concerned--I love the forties movies and the Golden Age comics and there's a reason; they are still alive. They project a human quality, a love for people and life that is completely missing from contemporary comics. I re-read the forties POGO strips recently and they're as funny in '74 as they were in '44.). Pulp never ended. The form changed, but that's all. Mickey Spillane's career, e.g., began in MARVEL MYSTERY COMICS during WWI. He wrote two-page prose stories. By 1951, he was doing Signet paperbacks like that first edition of I, THE JURY that was being passed around the high schbol classroom in THE LAST PICTURE SHOW. New? I think the academy is just discovering what a lot of us have been reading all the time.